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A WOMAN'S VIEW!

Woman intuitively dreads and shrinks from the many forms of pain, which, in the very nature of things, she is called upon to endure. Endowed, naturally, with a finer organism than man, she is far more susceptible than he to acute attacks of suffering. In the days before Christianity, woman was regarded universally as man's inferior. She then was taken and given in marriage, and valued chiefly to perpetuate a race of people. Her education was neglected, excepting that which led to physical perfection. It is gratifying to say that to-day there is practically no limit placed upon the field of study open to woman—certainly none on the ground of intellectual inferiority. There is no doubt that her sensitiveness to pain has increased with her culture, but in the meantime a great stride has been taken in the medical world, resulting in the discovery of a remedy to relieve the pains incident to this more refined and exacting civilization. This most important discovery is Antikamnia. The name itself suggests its remedial powers, being a combination of the two Greek words "Anti" and "Kamnos," which, taken together, signify "Opposed to Pain." And to remove pain alone is to achieve a victory, and the remedy should command the respect and support of every thoughtful person.

While the whole world is the field for Antikam-

nia, the purpose of the writer is to consider it as a factor in woman's comfort alone. There is scarcely a home without its share of headaches and pain. Indeed, the average woman cannot bear the exertions and perform all the duties that devolve upon her without more or less suffering. Thus the beauty and serenity of the individual and of the home are impaired, ideals become less attainable and the happiness of the family is endangered. There is no such thing as individual pain or suffering in the home. If "mother" must stay in her darkened room all day with a raging headache, every little heart in the house is distressed; if the young daughter is confined to the house with every nerve agitated, her body racking with the most excruciating pains, every member of the family is uneasy. What a blessing in such instances is relief!

In the administration of remedies to relieve pain, the element of exhilaration should be considered, as many produce such delightful sensations as to make them alluring and dangerous to use. Such is not the case with Antikamnia. It is simply a true pain reliever—not a stimulant, not an intoxicant, not disposed to arouse day dreams and lift one away from the cares of life. It carries with it only rest, only tranquil nerves, only absence of pain, and relief comes quickly and gently.

The dose for an adult, which gives relief in severe headaches, especially those of mothers, students,

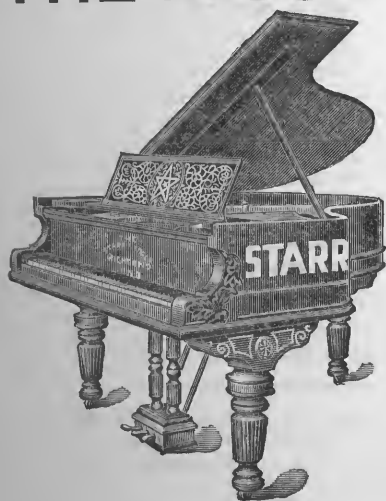
book-keepers, teachers, and nurses—in short, all headaches caused by anxiety or mental strain—is two five (5) grain tablets, crushed between the teeth, followed by a swallow of water or wine. It is the remedy for Neuralgia and La Grippe.

For the pains peculiar to women at time of period, two tablets taken with a little hot toddy, or without, if objected to, will invariably afford relief.

There was a time when women did not count for much in business, but now that they are so greatly in evidence in every avenue of employment, they realize that they cannot afford to be hampered by "aches" of any kind. Success along whatever line of work one chooses, must depend very largely upon faithful service, regardless of sex. If then by the wise and timely use of a remedy a woman may be promptly at her post of duty, when otherwise she would have to stay at home or endure tortures, will she not hail it as a precious boon? How gladly she tells her companions of its wonder-working power, for there is, after all, a sort of freemasonry among women, and a touch of pain makes them all akin. The writer is a woman who knows from personal observation and experience that Antikamnia is all that is claimed for it. It is a purely American remedy, but its fame is world-wide. The medical fraternity everywhere have given it their unequivocal endorsement, and acknowledge it to be their most powerful ally in the treatment of pain and disease.

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AIMLESSNESS AMONG MUSICIANS.

Ask the average amateur musician why he follows the study of the divine art, and what answer will you receive? Try the experiment yourself and see. Those questioned on the subject have generally agreed that they are musicians because they love the art—a very unsatisfactory and untruthful answer, because the attitude taken by the majority of the people interviewed showed that such was not the case.

The fact is, says a contemporary, there are too many amateur musicians who are aimless in their study, aimless in their practice, and aimless in their purpose, having no definite idea of the musical art itself and making no effort toward ascertaining their fitness for becoming proficient in any field of musical study and development. The problem for our musicians to solve is not confined solely to self-aggrandizement and self-glory, and the sooner they learn this, the better it will be for themselves.

Before we go any further, let us see why it is that so many musicians are aimless in their study of the divine art. Perhaps the reader will become indignant and say that he has a most high and worthy aim. Very well; prove it. Mere assertion is of no value. There should be a higher purpose and aspiration in your study than the acquisition of a smattering of musical knowledge with which to impress favorably your friends and relatives. And yet, that is as far as a great many musicians seem to get, which is about as unprofitable and aimless as it is possible to conceive. Naturally, of course, if a musician is aimless in his study, he is likewise aimless in his practice of music, for the two go together. How, therefore, can it be expected that such a person will have any definite purpose?

It matters not how many hours you may practice during the week, you will not have accomplished much, and will not be far removed from automatons, if you have not given your best thought and concentration to your work. Music is not an art that can be slighted in any manner. If you wish to excel as a master, you must give your whole attention to it, devoting your highest intellectual faculties to its unfoldment, and loving the art with such intensity as to forget everything else while studying and practicing.

If a man does not truly love his art or his profession, and does not give it his best thought and attention, that man, you may depend, is without aim, purpose, and ideas, and is only posing as a very much misguided person.

Substantial evidence of the growing musical culture of this country, says *Music Trade Review*, is the list of operas, classical concerts and musical affairs generally, now being announced in all our important cities. For variety, quantity and high quality, they are especially noteworthy. Meanwhile, New York looks forward to a musical season more brilliant with the highest music, interpreted by an aggregation of famous artists, than is expected in any of the capitals of the old world.

It is a fact that the people of the United States are now expending more money for high-class musical entertainments than any other people in the world. The expenditure, moreover, is not a mere ostentation of wealth. It is made for the purpose of supplying a genuine public demand, and is as lavish in proportion to their wealth in the smaller cities as in the larger ones. This in itself shows the giant strides made by the United States in the matter of musical taste and culture.

Berlioz is at last to be honored in Paris by the production of his opera, "The Trojans," at the Grand Opera. This work consists of two parts—"The Capture of Troy" and "The Trojans at Carthage;" and, in order to guide themselves in their preparations, the directors have recently visited Carlsruhe, where, under Mottl's direction, the two sections were brought out, as was also the same composer's setting of "Much Ado About Nothing," known as "Beatrice et Benedict." Sonzogno, the Italian music-publisher, was also present with a view to bringing out "The Trojans" at his International Lyric Theatre at Milan.

MORIZ ROSENTHAL.

Moriz Rosenthal, the Polish pianist, who has taken New York by storm, will give two recitals at the Fourteenth Street Theatre, Monday night, Jan. 30th, 1899, at 8 o'clock, and Wednesday afternoon (Matinee) Feb. 1st, at 2:30 o'clock. A subscription sale of seats lasting a week will begin Monday, Jan. 9th, at Bollman Brothers, 1100 Olive street. The sale of single seats will begin Monday, Jan. 16th. Orders for seats should be sent in at once, in view of the fact that the seating capacity of the theatre is limited and the houses have been sold out wherever Rosenthal has played.

Carnegie Hall, New York, recently, was the scene of one of those uncontrolled, spontaneous, half-insane outbursts that give color to Lombroso's theories about mob mania and the physical impulse of the crowd. Rosenthal the unique, Rosenthal with the fingers of steel shod in velvet, Rosenthal whose playing may be compared to a rose, to a cyclone, Moriz Rosenthal, the world's greatest piano virtuoso, made his reappearance after an absence of nearly ten years, and made us forget Rubinstein.



MORIZ ROSENTHAL.

He played like a God from the Olympus of Pianists, and little wonder the people strove frantically to salute him after he had finished the war-worn Hungarian Fantasia. There was boldly expressed curiosity in the attitude of the audience. How would the little Galician Pianist compare with artists who have played since his appearance here? Were his Continental and European successes exaggerated? Had he improved? The first thing you remark in Rosenthal is his enormous self-possession. His repose is magnificent. He accomplishes without turning a hair feats of technique that are simply maddening. His wrists traverse the keyboard as do the fingers of great pianists. Freedom, buoyancy, elasticity and precision are all there. The touch ranges from the crispest staccato to most luscious legato. The scales are true legato scales. They are strings of brilliants, each one individual, yet never blurring the beauty of its neighbor. He plays some scale passages en bloc, and then the image is created of something concrete, massive, solid, granitic, a staccato crystalline whisper follows, and you marvel at the adaptability of the human hand.—Rosenthal's hands are in a state of

the highest muscle culture; his sense of tonal values almost abnormal. And the color he suggests, or rather say the "Nuance!" His play is infinitely more intimate, tender and poetic than it was, and there is an absence of exaggeration in lyrical episodes, a profound and just sense of rhythmical beauty, symmetry, plasticity that mark him as a musician and a keen thinker.—Rosenthal is also a perfectionist. He never makes the appeal popular; there is no overplus of sentiment, no mawkish rubato; a sweetness penetrated by the loftiest severity and sincerity informs his playing. It is for pure beauty he strives. His interpretations are never bizarre; he strikes out no new paths of eccentricity; he avoids distorted sensational effects; yet, at every turn, every phrase, you are confronted with new shades of meaning, subtle tintings, and even when he lets loose the thunderbolt there is always the sense of power reserved. He is a wonderful artist. The Tarentelle, seldom played because of its appalling difficulties, the Hungarian Fantasia, done to death by most Pianists, were given with fierce enthusiasm and whirling brilliancy. The fire of the Fantasia, the breadth of the Hungarian Hymn and the clattering close were all startling and evocative of prolonged enthusiasm. His is the art for art schools, the cult of the production of lovely, sensuous sound, and his intellect is commanding, logical and sane. Of the minor details of his performance, his super-human endurance, his eloquent trill, exciting glissando and all those attributes which may be fairly classed as physical, are astounding. It is Rosenthal's enormous improvement on the spiritual side of his art that is the more grateful subject. He was accused a decade ago of being a brilliant virtuoso, nothing more. That charge falls to the ground before the convincing charm in his playing of the miniatures of Chopin and Schubert. Of the D flat Valse and its bewildering, floral counterpoint and double notes we will say no more now. Rosenthal's fabulous octaves furnish food enough for columns of speculation. Suffice that he is the greatest Pianist alive to-day, and that the first Concert of his season was a success unparalleled in New York.

"In one of his writings Wagner tells us that he never felt any musical inspiration unless a dramatic idea had taken complete possession of him," writes Houston Stewart Chamberlain on "How Richard Wagner Wrote his Operas," in the *Ladies' Home Journal*. "When this was the case the different personages would, one after another, obtrude upon his fancy, gaining gradually in bodily consistency. Then, all of a sudden, in the dusk of evening, one of these creatures of his fancy would rise up before him, gazing at him with eyes wide open. Fascinated and almost trembling, Wagner would remain with eyes fixed on those of his guest from Dreamland; but lo! the shadows lips tremble and open; what issues from them is neither words nor song; it is a superhuman language, but the poet understands it, and it remains ringing in his ears when the apparition has vanished. This is the precise moment of inspiration. All that follows is more or less mechanical, more or less fortuitous. Whether a work be written out and completed sooner or later will depend upon all sorts of circumstances—time, health, etc.

"This, then, is the essential thing to remember—that Wagner never could compose unless driven to do so by a poetical idea peremptorily demanding the language of music for its full and adequate expression; and that, once this poetical and dramatic idea clearly and permanently ingrafted in his mind, it 'included'—if I may so say—the music, which came of itself whenever the author could find time for the business of writing out the score."

Sixty aged men and forty women of the musical world are now comfortably settled in Verdi's house of retreat, erected at the sole expense of the Grand Old Man of Music, near the gates of Milan. Verdi's sole request is: That when death comes to him his remains be laid in the chapel attached to the house of retreat, and those of his wife, which have found a temporary resting-place in the Milan Cemetery, be laid beside him.

MUSICAL KUNKEL'S REVIEW

January, 1899.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 22—No. 1.

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THOMAS M. HYLAND, EDITOR.

JANUARY, 1899.

Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

Kunkel's MUSICAL REVIEW enters with the current number upon its twenty-second volume. Its list of subscribers has steadily increased until it now stands the most largely-circulated musical journal in the world. KUNKEL'S MUSICAL REVIEW wishes its subscribers and patrons a Happy New Year.

A good New Year's present is a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price—\$3 per year—you receive nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The REVIEW, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts continue to attract large and select audiences every Wednesday night. The programmes are of the highest and most popular order, and rendered by the best obtainable talent.

Beginning with the concert of January 4th, 1899, the Kunkel Popular Concerts will take place at the Association Hall, in the Young Men's Christian Association Building, Grand and Franklin avenues.

This will be good news to our patrons, as the new Association Hall is the finest hall in America, noted for its superb acoustic qualities, splendid light, comfortable seating arrangements, etc. It is located in the new Young Men's Christian Association Building, and passed by every prominent car line in the city.

The following are the last three programmes rendered:

228th Kunkel Popular Concert, (fourth concert of the season), December 7, 1898:

1. Piano Solo—Sonata Pathétique, op. 13, *Beethoven*. (a) Grave—Allegro di molto e con brio. (b) Adagio cantabile. (c) Allegro. Charles Kunkel.
2. Violin Solo—Romanza, op. 4, *Heitsch*. Miss Helen Thorell.
3. Song—"Sacred is the Weeping," with Violin Obligato, *Suppe*. Misses Mamie E. Maginnis and Helen Thorell.
4. Piano Solo—Carmen, (*Bizet*) Grand Fantasia, *Rive-King*. Charles Kunkel.
5. Duo for Violin and Piano—Wm. Tell (Rossini) Grand Fantasia, *Osborne-DeBeriot*. Miss Helen Thorell and Mr. Charles Kunkel.
6. Song—"Heart's Delight," *Gilchrist*. Miss Mamie E. Maginnis.
7. Violin Solo—"Serenade of the Martial Rab-

bit," op. 61, No. 5, *Leonard*. He plays the Drum—He plays the Horn—March of the Rabbit—Declaration of the Rabbit, &c., &c. Miss Helen Thorell.

8. Piano Duet—"Love's Awakening," Valse, *Moszkowski*. Charles J. Kunkel and Charles Kunkel.

229th Kunkel Popular Concert, (fifth concert of the season), December 14, 1898:

1. Trio for Piano, Violin and Violoncello, op. 72, *Godard*. (a) Allegro Moderato. (b) Adagio. (c) Vivace. (d) Allegro Vivace. G. Parisi, P. G. Anton and Charles Kunkel.
 2. Song—La Zingara, *Donizetti*. Mrs. James T. Roberts.
 3. Violoncello Solo—Romanza, op. 15, *Goltermann*. P. G. Anton.
 4. Piano Solo—Home, Sweet Home, *Rive-King*. Grand Concert Paraphrase. Charles Kunkel.
 5. Violin Solo—(a) Triste (Chanson Triste), *Tirino-telli*. (b) Csarda jelenetek, *Hubay*. G. Parisi.
 6. Song—(a) Of thee I am thinking, *Strelezki*. (b) Mignon, *Hardelot*. Mrs. James T. Roberts.
 7. Trio for Piano, Violin and Violoncello, *Pache*. Three pieces—(a) Serenade, (b) Barcarole, (c) Pizzicato Gavotte. G. Parisi, P. G. Anton and Charles Kunkel.
 8. Duet for Piano—Butterfly Grand Galop, *Melnotte*. Charles J. Kunkel and Charles Kunkel.
- 230th Kunkel Popular Concert, (sixth concert of the season), December 21, 1898:
1. Trio for Piano, Violin and Violoncello, op. 12, *Hummel*. (a) Allegro Agitato. (b) Andante (c) Finale, Presto. G. Parisi, P. G. Anton and Charles Kunkel.
 2. Song—Scene and Prayer from "Der Freischütz," *Weber*. Mrs. Emma Rosen-Kerr.
 3. Violoncello Solo—Berceuse from "Jocelyn," *Godard*. P. G. Anton.
 4. Piano Solo—Ungarische Fantasic, *Liszt*.
 5. Violin Solo—(a) Csardas; (b) Au Barol du Danube, *Wormser*. (c) Frisca, *Sarasate*. G. Parisi.
 6. Song—Spring Song, *Weil*. With Violin Obligato. Mrs. Emma Rosen-Kerr and Signor G. Parisi.
 7. Trio for Piano, Violin and Violoncello, op. 25, *Reissiger*. Two movements. (a) Andante quasi allegretto. (b) Capriccio, allegro molto. G. Parisi, P. G. Anton and Charles Kunkel.
 8. Duet—Pegasus, Grand Galop, *Schotte*. Charles J. Kunkel and Charles Kunkel.

KEY-CHARACTER FALLACY.

Concerning the character of the various keys, several standard writers have assigned fixed characteristics to them; in other words, claim them to have varied capacities for emotional expression.

For instance, Gretry says—and he will do as a sample of the others—"The key of C is noble and frank; D is brilliant; E flat is grand and pathetic; F minor the most pathetic of all; F-sharp major is hard and sharp because it is overloaded with accidentals," etc.

In this connection we have two questions to ask and then leave the matter for our readers to decide, each one for himself, says an exchange. If the key of D had certain distinguishing characteristics a hundred years ago, and if at that time a composition in that key had a particular emotional atmosphere, what does that composition portend to-day, considering the fact that there has been considerable change in the pitch in the last 100 years?

And, again, what effect does the transposing keyboard have? Does the tune in D lose its natural effect if we shift the keyboard a half-step, and while using the same keys let the piano play it in E flat?

In other words, asks a writer, isn't the whole thing a fallacy?

A Piano recital was given by Emil Liebling, the eminent pianist, in Martin College Chapel, Pulaski, Tenn., on the 16th ult. One of the features of the excellent programme was the Piano Solo "Hiawatha—an Indian Legend," by Charles Kunkel, published by Kunkel Brothers.

AT THE THEATRE.

Coming Attractions at the Olympic.

Sunday, Jan. 1, The Bride Elect. ✓
Monday, Jan. 9, Richard Mansfield.
Sunday, Jan. 15, The Liliputians.
Monday, Jan. 23, The NIELSEN Opera Co. ✓
Sunday, Jan. 29, Away Down East.

The forthcoming production of John Philip Sousa's new comic opera, "The Bride Elect," which comes to the Olympic Sunday evening, January 1st, promises to be the distinct musical sensation of the present theatrical season. This is the opera for which Mr. Sousa has written the book as well as the music, and, as it will be its first presentation in St. Louis, unusual interest is being centered in the engagement. The music is said to be "Sousa Music," replete with the composer's most soul-stirring martial measures, but it is also said that he has exhibited qualities hitherto unsuspected in him. Of course, "The Bride Elect" has a march—and not only one, but three of them. That they are Sousa marches is sufficient, but the composer has attempted more ambitious work, notably the "Card" song and sextet in the second act, which have been declared to be the cleverest satires on the Italian school of music ever written. Messrs. Klaw & Erlanger and B. D. Stevens, the producing managers, have provided a cast of exceptional excellence, including Albert Hunt, Hilda Clark, Christie McDonald, George Lyding, Melville Stewart, Harry Luckstine and Charles H. Drew. The chorus numbers sixty well-trained and efficient singers; there is a ballet and a military band on the stage, and the orchestra will be largely increased for the occasion. The scenery is from the brush of Ernest Gros, the costumes number more than 400, and the production is precisely the same as that which ran for so long a season at the Knickerbocker Theatre, New York.

"The Bride Elect" is not burlesque, nor extravaganza, nor comic opera, but it is genuine opera comique—the first work of its kind from the pen of an American composer. The opera has been produced under the personal supervision of Mr. Sousa. Judging by the inquiries at the box-office, "The Bride Elect" will play a record-breaking engagement at the Olympic. Its stay is positively limited to one week, and it will not be heard again here this season.

A Grand Concert was given by Charles Kunkel, for the benefit of Loretto Seminary, at Bristol Hall, Webster Groves, on the 7th ult. The soloists assisting Mr. Charles Kunkel were: Mrs. Josephine Hilty-Kimmel, Mezzo-Soprano, late of Chicago, Mr. P. G. Anton, Violoncellist, and Mr. Charles J. Kunkel, Nephew of Charles Kunkel.

The following interesting programme was rendered: 1. Duet for Piano—Zampa Overture, Herold-Melnotte. Grand Concert Paraphrase. Charles J. Kunkel and Charles Kunkel. 2. Violoncello Solo—(a) Andacht (Devotion), op. 50, No. 3; (b) Reigen (Ring Dance), op. 50, No. 4, Popper. P. G. Anton. 3. Piano Solo—(a) Thou art Mine, Dream of Love, Liszt; (b) In Dreamland, Valse Caprice, Bloeser; (c) Alpine Storm, A Summer Idyl, Kunkel; (d) Sprite of the Wind, Caprice, Paul. Charles Kunkel. 4. Aria—Q mio Fernando from La Favorite, Donizetti. Mrs. Josephine Hilty-Kimmel. 5. Duet for Piano—Il Trovatore, Grand Fantasic, Melnotte. Introducing Soldier's Chorus, Home to Our Mountains, and Anvil Chorus. Charles J. Kunkel and Charles Kunkel. 6. Violoncello Solo—Springtime, Gavotte, Popper. P. G. Anton. 7. Piano Solo—Old Folks at Home, Concert Paraphrase, Kunkel. Charles J. Kunkel. 8. Song—(a) Spanish Love Song, Chaminade; (b) When Love is Kind, Old Melody. Mrs. Josephine Hilty-Kimmel. 9. Duet for Piano—American Girls March, Kunkel. Charles J. Kunkel and Charles Kunkel.

Estey Grand Piano used by Mr. Kunkel was kindly furnished by The Estey Co., 916 Olive st.

Unless a composer be sure that in rushing into print he will not only add to the quantity but also enrich the quality of existing music, he had better wait awhile and study more. For what is the use of reproducing ideas which we can draw fresh from the fountain-head?—*Robert Schumann.*

The great triumph of a teacher of music should not consist in shaping a pupil to his own form and likeness, but to give to him the means of creating an individuality and of making a name for himself.

Henri Marteau, the violinist, offers a prize of \$100 to the American-born composer who will submit the best unpublished sonata for violin and piano before Feb. 25, 1899. M. Marteau will produce the work. Address: The Concert Goer, James Building, New York.

Miss Nellie Paulding and Mr. Clarence M. Parker gave a very interesting Piano and Song recital, at 3038 Lueas av., on the 1st ult.

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Allegretto $\text{♩} = 100.$

The musical score is written for piano in 3/4 time, marked 'Allegretto' with a tempo of 100. It consists of four systems of music, each with a treble and bass staff. The music features intricate fingerings, slurs, and dynamic markings like 'p' and 'f'. There are also asterisks and 'Ped.' markings below the staves. The first system starts with a treble staff and a bass staff. The second system continues the melody. The third system shows a change in the bass line. The fourth system concludes the piece with a final chord.

First system of musical notation, piano (*p*) dynamics. The system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef. The music features a series of chords and melodic lines with fingerings indicated by numbers 1-5. Below the staves, there are three measures of text: "Ped. * Ped.", "* Ped. * Ped.", and "* Ped. *".

Second system of musical notation, forte (*f*) dynamics. The system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef. The music features a series of chords and melodic lines with fingerings indicated by numbers 1-5. Below the staves, there are three measures of text: "Ped. * Ped.", "* Ped. * Ped.", and "* Ped. *".

Third system of musical notation, piano (*p*) dynamics. The system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef. The music features a series of chords and melodic lines with fingerings indicated by numbers 1-5. Below the staves, there are three measures of text: "Ped. * Ped.", "* Ped. * Ped.", and "* Ped. *".

Fourth system of musical notation, forte (*f*) dynamics, ending with mezzo-forte (*mf*). The system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef. The music features a series of chords and melodic lines with fingerings indicated by numbers 1-5. Below the staves, there are three measures of text: "Ped. * Ped. * Ped.", "* Ped.", and "* Ped. *".

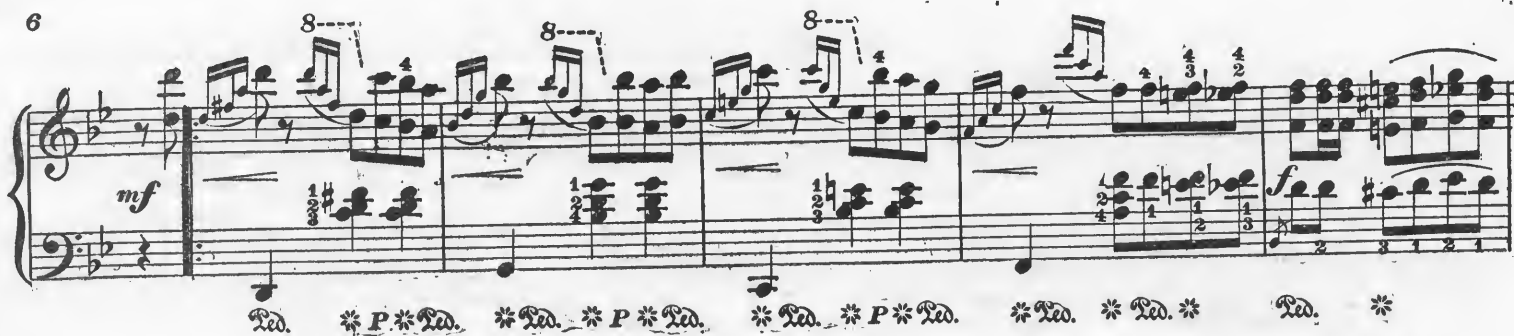
Fifth system of musical notation, including crescendo (*cres*), decrescendo (*cen*), and tempo markings. The system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef. The music features a series of chords and melodic lines with fingerings indicated by numbers 1-5. Below the staves, there are three measures of text: "Ped. * Ped.", "* Ped.", and "* Ped. *". The system also includes tempo markings: "8...", "rit.", and "a tempo.".

Four systems of piano music for the first part of the piece. Each system consists of a grand staff with a treble and bass clef. The music features complex fingerings, including triplets and sixteenth-note runs. The right hand often plays chords with small notes, while the left hand plays a more active line. The systems are marked with 'Ped.' and asterisks to indicate pedaling and phrasing.

To facilitate the execution for small hands the small notes in the chords of the right hand may be omitted in this part.

Risoluto.

Two systems of piano music for the second part of the piece, marked 'Risoluto'. The first system begins with a forte (f) dynamic. The music is more rhythmically active, featuring many chords and sixteenth-note patterns. The second system includes first and second endings, marked '1.' and '2.'. The systems are marked with 'Ped.' and asterisks.



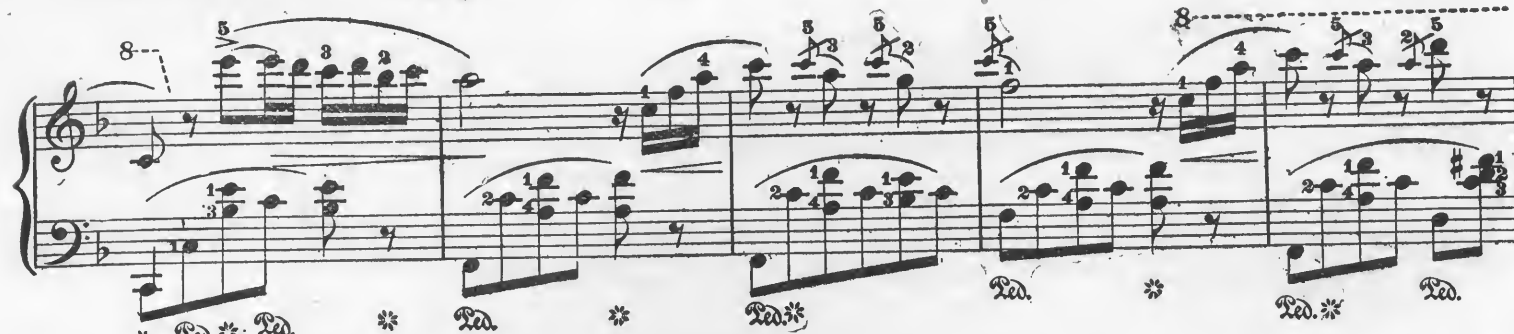
First system of musical notation. Treble and bass staves. Treble staff begins with a melodic line marked with an 8-measure rest. Bass staff has a series of chords. Dynamics include *mf* and *f*. Fingerings are indicated with numbers 1-5. Below the staves are rhythmic markings: *Red.*, ** P * Red.*, ** Red. * P * Red.*, ** Red. * P * Red.*, ** Red. * Red. **, *Red.*, ***.



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a first ending bracket labeled 1 and a second ending bracket labeled 2. Bass staff has chords. Dynamics include *p*. Fingerings are indicated with numbers 1-5. Below the staves are rhythmic markings: *7 P * Red.*, ** 7 P * Red. * Red. * Red. **, ** Red. **, *Red. **.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with an 8-measure rest. Bass staff has chords. Dynamics include *Red.*, ***, *Red. **, *Red. **, *Red. * Red. **, ** Red. * Red.*.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with an 8-measure rest. Bass staff has chords. Dynamics include *Red.*, ***, *Red. **, *Red. **, *Red. **, *Red. **, *Red. **.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with an 8-measure rest. Bass staff has chords. Dynamics include *Red.*, ***, *Red. **, *Red. **, *Red. **, *Red. **, *Red. **.



Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with an 8-measure rest. Bass staff has chords. Dynamics include *p*, *f*, *f*. Fingerings are indicated with numbers 1-5. Below the staves are rhythmic markings: *Red.*, ***, *Red.*, ***, *Red.*, ***.

TELL ME WHY?

(SAG' WARUM?)

A. M. Wakefield.

3. Wenn du

1. Sag' mir

Moderato ♩ - 88.

1. Tell me
3. If when

3. in dem Gar-ten wandelst, Blumen pfli- kend, thau-ge-tränkt, Sag' mir,
1. ein ding, sag's ge-treu-lich, Sprich, was soll dies Grollen sein! Sag' wa-

1. one thing tell me tru-ly, Tell me why you scorn me so, Tell me
3. walk-ing in the gar-den, Pluck-ing flow'rs all wet with dew, Tell me,

3. wenn ich Dich be-glei-te, Sag' mir, ob dich das wohl kränkt!
1. rum auf je-de Fra-ge Du nichts weisst, als im-mer Nein!

1. why, when ask'd a ques-tion, You will al-ways ans-wer no!
3. will you be of-fen-ded, If I walk and talk with you?

3. *Nein Herr, nein Herr, nein Herr, nein.....Herr, nein Herr, nein Herr,*
 1. *Nein Herr, nein Herr, nein Herr, nein.....Herr, nein Herr, nein Herr,*

Animato.

3. No sir! no sir! no sir! no sir! no sir! no sir!
 1. No sir! no sir! no sir! no sir! no sir! no sir!

3. *nein Herr, nein.*
 1. *nein Herr, nein*

4. *Und wenn*

2. *Va - ter*

1. no sir! no
 3. no sir! no
 2. My fa - ther
 4. If when

4. *in dem Garten wandeln Ich Dich bü - te: O sei mein Mei - ne*
 2. *treibt in Spanien Han - del Hat beim Ab - schied mir ge - sagt: Nie ver -*

2. was a Spa - nish mer - chant, And be - fore he went to sea He told me
 4. walk - ing in the gar - den I should ask you to be mine And should

4. Lie - be Dir ge - ste - hend Sag - test du auch dann blos: Nein!
 2. giss' antwort ihm im - mer Nein, was im - mer er auch fragt."

2. to be sure and ans - wer No, to all you said to me.
 4. tell you that I love you, Would you then my heart de - cline!

4. Nein Herr; nein Herr; nein Herr; nein, nein, nein, nein, nein Herr;
 2. Nein Herr; nein Herr; nein Herr; nein, nein, nein, nein, nein Herr;
 Animato.

2. No sir! no sir! no sir! no, no, no, no, no sir!
 4. No sir! no sir! no sir! no, no, no, no, no sir!
 Animato.

4. nein Herr; nein Herr; nein Herr; nein.
 2. nein Herr; nein Herr; nein Herr; nein.
 f.

2. no sir! no sir! no sir! no.
 4. no sir! no sir! no sir! no.

Ped. N.B. Ped. Ped. *

ON BLOOMING MEADOWS.

Concert Waltz by Julie Rive King.

Carl Sidus Op. 72.

Tempo di Valse $\text{♩} = 80$.
Cantabile.

Secondo.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of five systems of staves. The first system is marked 'Cantabile.' and begins with a piano (*p*) dynamic. The notation is in 3/4 time and features complex, dense chords in both the treble and bass staves. The second system introduces a mezzo-forte (*mf*) dynamic and includes pedaling instructions ('Ped.') with asterisks. The third system continues with the *mf* dynamic and includes more pedaling instructions. The fourth system features a mezzo-forte (*mf*) dynamic and includes pedaling instructions. The fifth system begins with a piano (*p*) dynamic and includes pedaling instructions. The notation is highly detailed, with many notes and chords, and includes various musical markings such as fingerings, slurs, and dynamic changes.

Secondo.

709-6

Primo.

5

First system of musical notation for the 'Primo' section. It consists of a grand staff with two staves. The right hand plays a series of eighth-note chords with fingerings 2, 3, 4, 3. The left hand plays a series of half notes with a descending line. Pedal marks are indicated below the left staff.

Second system of musical notation. Similar to the first, it features eighth-note chords in the right hand and half notes in the left hand. Pedal marks are present.

Third system of musical notation. Continues the pattern of eighth-note chords and half notes. Pedal marks are present.

The second time the right hand in octaves ad lib.

Fourth system of musical notation. The right hand begins to play in octaves, as indicated by the text 'The second time the right hand in octaves ad lib.' The left hand continues with half notes. Pedal marks are present.

Fifth system of musical notation. The right hand continues with octaves, and the left hand plays a more complex melodic line. Pedal marks are present.

Sixth system of musical notation. The right hand continues with octaves, and the left hand plays a more complex melodic line. Pedal marks are present.

Secondo.

Cantabile.

The musical score is written for piano and consists of six systems. The first system is marked *Cantabile.* and *Secondo.* The notation includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings like *Ped.* and *f*. The score is divided into measures by vertical bar lines. The first system has 10 measures. The second system has 10 measures. The third system has 10 measures. The fourth system has 10 measures. The fifth system has 10 measures. The sixth system has 10 measures. The score includes various musical notations such as notes, rests, and dynamic markings like *Ped.* and *f*. The score is divided into measures by vertical bar lines. The first system has 10 measures. The second system has 10 measures. The third system has 10 measures. The fourth system has 10 measures. The fifth system has 10 measures. The sixth system has 10 measures.

Primo.

7

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Ped.', 'mf', and 'f'. Fingerings are indicated by numbers 1-5. The piece features complex rhythmic patterns and pedaling instructions.

System 1: Treble staff has eighth-note patterns with fingerings 2, 3, 4, 3. Bass staff has half notes with pedaling instructions: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

System 2: Treble staff has eighth-note patterns with fingerings 2, 3, 4, 3. Bass staff has half notes with pedaling instructions: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

System 3: Treble staff has eighth-note patterns with fingerings 2, 3, 4, 3. Bass staff has half notes with pedaling instructions: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

System 4: Treble staff has eighth-note patterns with fingerings 2, 3, 4, 3. Bass staff has half notes with pedaling instructions: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

System 5: Treble staff has eighth-note patterns with fingerings 2, 3, 4, 3. Bass staff has half notes with pedaling instructions: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

System 6: Treble staff has eighth-note patterns with fingerings 2, 3, 4, 3. Bass staff has half notes with pedaling instructions: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

PREFACE.

At the very threshold of my professional career, it was my good fortune to be the friend and pupil of the lamented Gottschalk, perhaps the most consummate master of the piano pedal the world has ever seen, and to accompany him on several of his tours, during which I repeatedly appeared with him in concert in piano duos for two pianos. In this way I received the benefit, not only of his example and tuition, but also that of careful, joint practice with him. Thus I very early learned that one of the great secrets of successful piano playing consists in the skillful use of the pedal. This fact, to a great extent, shaped my subsequent study and practice, and that not without results, if I may be so vain as to take as deserved the half of the encomiums which competent critics have granted to my performance on the piano.

It would ill become me to rehearse these praises, but it may be permitted to me to repeat in print what I have so often said by word of mouth: that the qualities of unusual clearness, purity of tone, etc., which have been attributed to my playing, were very largely due to correct, artistic pedaling. Colleagues, teachers and former pupils, who said (what I could not gainsay) that they had sought in vain through all accessible piano literature for practical suggestions concerning the use of the piano pedal, such as I had given them, have again and again entreated me to publish a "School of the Pedal."

In publishing the present work, therefore, I yield to these pressing requests, not claiming that I have discovered or invented anything new in the use of the pedal, but believing that here, for the first time, there will be found a systematic exposition of the pedal practice of the great pianists, and hoping that, in respect to this important branch of piano playing, this exposition may become, for the learner a daily guide, and for the teacher a friendly helper in the discharge of his arduous duties.

CHARLES KUNKEL.



If one will search the "Piano Schools" extant for some guidance as to the proper use of the pedal, he will find that, aside from the statement that the pedal must be released when the harmony changes, the instruction they contain upon this subject amounts to little more than the assertion that he who has talent will use the pedal correctly; he who has not, will use it incorrectly.

As the very large majority of pianists believe they have talent, such statements can only tend to confirm evil habits already acquired and to fix in the mind of the learner the belief that the use of the pedal is after all a mere matter of taste.

Then when they hear such consummate masters of pedaling as L. M. Gottschalk, I. J. Paderewski, S. Thalberg, Dr. Hans von Buelow, Moritz Rosenthal, Carl Tausig, Eugene D'Albert, Franz Liszt, Franz Rummel, Anton Rubinstein, Julia Rive-King, etc., they naturally attribute the wonderful effects these virtuosos produce, through skillful pedaling, to the "divine afflatus" of genius—a something inborn that cannot be acquired. The sooner the learner rids his mind of such false impressions the better it will be for him.

Piano playing is not only an art, it is an exact science; and while it is true that no amount of tuition will give one genius, it is quite as true that there is no mystery about a correct performance upon the piano—even the performance of a genius—and that such a performance can be analyzed, and general principles can be deduced from such analysis.

This is particularly true of the element of correct pedaling. Of course, correct pedaling will not make one a piano virtuoso any more than correct speech will make one an orator; but there can be no excellence of pianism without correct pedaling, precisely as there can be no excellence of oratory without grammatical accuracy, and correctness in each can be acquired by any one with a moderate amount of understanding and assiduity.

In saying this, however, the writer would not be understood to imply that when once the principles of correct pedaling have been acquired, their application is a mere matter of routine.

A number of years ago, the writer was conversing with Anton Rubinstein upon the subject of the pedal, when this master among masters said: "Of all the elements of a correct performance upon the piano I consider the proper use of the pedal as most difficult to acquire and to impart. It pertains strictly to the higher art of piano playing. The best of us have room for improvement in that direction. If, as I believe, we have not yet heard the best of which the piano is capable, it is because the artistic possibilities which lie in the pedal have as yet not been fully understood by either pianists or composers for the piano."

These words of the great pianist are as true as modest, and correctly state both the scope and importance of the pedal. In answer to the question, "When should the pedal be studied?" the author would say that his experience as teacher for upwards of thirty-five years has taught him that the study of pedaling should go hand in hand with that of piano playing; for, if a pupil be bright enough to play with the fingers and make progress, the plea that he is too stupid as yet to take up the pedal will certainly not be entertained. Any pupil, it will be admitted, who has learned to play a piece correctly with the fingers, can also learn the artistic use of the pedal. The deferring of it to some later period of perhaps three or four years is a deplorable mistake, on a par with that of beginning to bend a tree after it has become fixed in its growth. When teachers forbid their pupils to use the pedal, it is generally due to their own ignorance of the subject. The author's method with pupils has been as follows: When a pupil has mastered the technical difficulties of a piece, so as to play it fluently, to then add the pedal. Thus proceeding, artistic piano playing progresses step by step with that of mere dry mechanical finger work. The pupil learns that passages which before sounded dry and disconnected, receive by the proper use of the pedal a smoothness and connection that charm him and add to his playing what the sun adds to the day, when his countless rays break through the clouds, transforming and enriching all around. Fully nineteen-twentieths of amateur pianists—and not a few professionals—serve as "horrible examples" of the misuse of the pedal. Let us illustrate:

Play the following five simple chords in Example I. with pedal down throughout, as most amateurs would, and the effect as noted in Example II. is heard:

Example I.

Example II.

The musical notation consists of two staves. Example I shows five simple chords in C major: C-E-G, F-A-C, E-G-B, A-C-E, and F-A-C. Fingerings are indicated above the notes. A 'Ped.' instruction is at the bottom. Example II shows the same chords with a heavy, sustained pedal effect, marked with an asterisk and 'Ped.'.

Then play them as given in Example III., employing the pedal at the striking of each note, and the effect as noted in Example IV. is heard. The pedal notation in Example III. is that usually but incorrectly given by composers.

Example III.

Example IV.

It may be here remarked that the prime reason of this misuse of the pedal is found in the fact that many teachers either do not understand its scientific relation and necessity to the piano, or are too careless to instruct their pupils in its correct use. When the pedal is pressed down, the damper springs, which press the dampers on the strings, are all forced back, and are therefore not acted upon by the keys of the piano, making the touch or action more yielding. Pupils of careless teachers, then, soon discover that when the pedal is pressed down by the foot, the action, *i. e.*, the resistance of the piano key to the stroke of the finger, becomes less, and consequently demands less effort in striking, a fact of which learners with weak, untrained fingers take advantage.

Now play the chords as given in example V. without pedal, and it will be seen that they lack smoothness and sonority, as a break occurs in passing from one chord to another; or as in Example VI., with the pedal released on the second and fourth quarters.

Example V.

Example VI.

and it will be found that the result in each example, V. and VI., is the same, thus:

Example VII.

Now play Example VIII.,



and be as precise in using the pedal as you would in playing the notes. Observe that the pedal is here used after the striking of the chords, and is to be raised at the moment the next chord is struck, that is, where the rest or star appears. A comparison of results will plainly indicate what is meant when the importance of correct, artistic pedalling is spoken of.

If the artistic use of the pedal in the playing of a few simple chords produces so marked an effect, it is easy to understand the importance of artistic pedaling in compositions of the masters, whose correct interpretation often depends solely upon this same artistic use of the pedal!



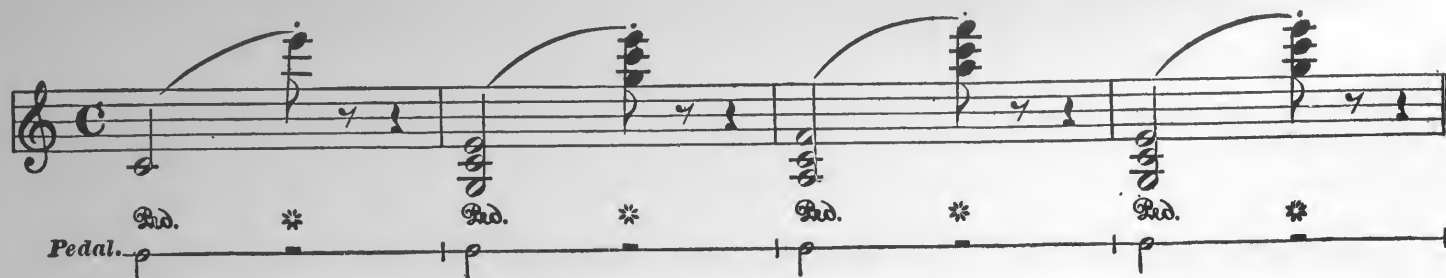


The Chief Uses of the Pedal.

The chief uses of the pedal are three:

1. To connect, legato, tones that cannot be connected with the fingers alone.

Example I.

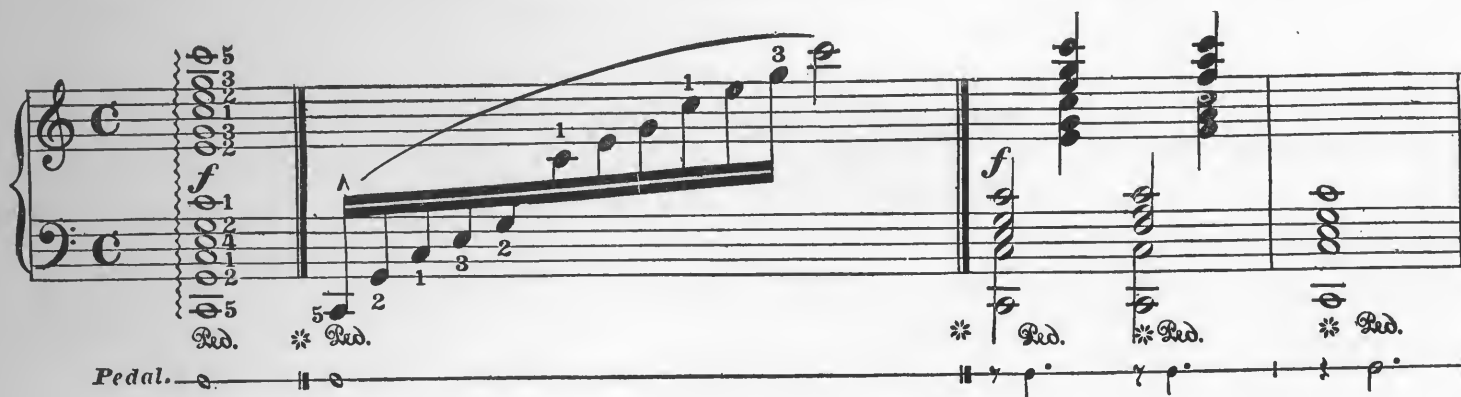


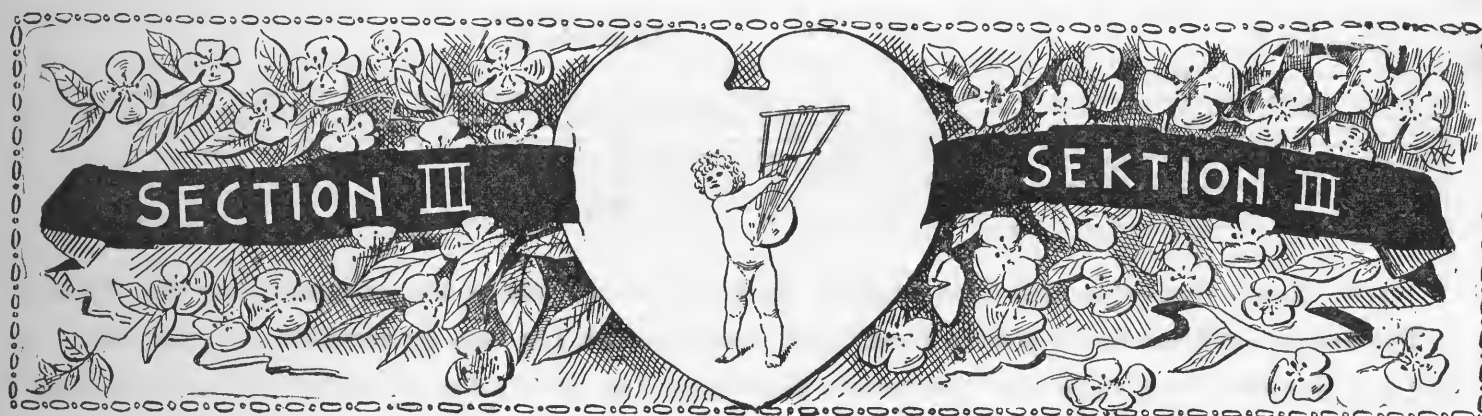
2. To sustain a number of tones in order to produce orchestral effects.

Example II.

Or thus: Example III., same in effect.

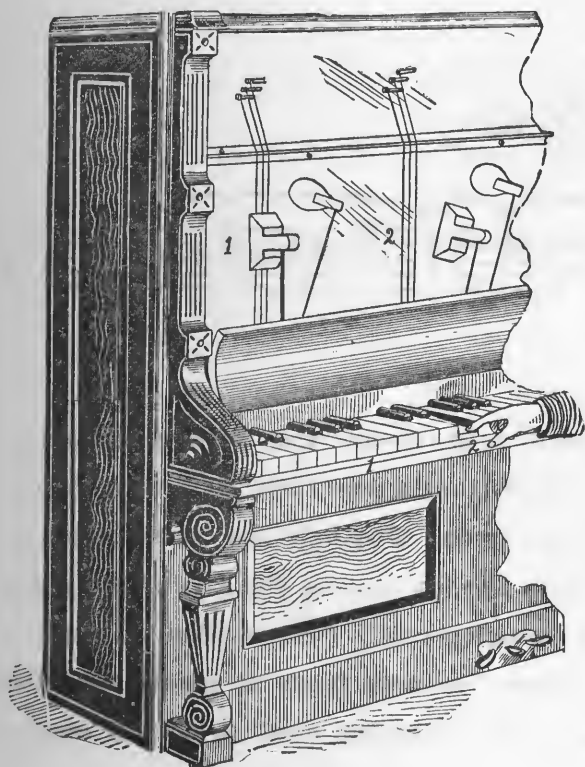
Or thus: Example IV.





The Pedal as a Means of Prolonging the Tone beyond the time the Key is held down by the Finger.

Every key struck upon the piano produces a tone which continues to sound as long as the finger holds down the key, that is, as long as the string vibrates.



When the finger strikes the key a damper is lifted simultaneously from the string, permitting it to vibrate.

See cut showing hammer, damper, etc. Figure 1 shows the damper on the string. Figure 2 shows the damper lifted from the string while the finger presses down the key.

If the finger is removed from the key, the tone ceases, because the damper falls back upon the string, thus stopping its vibrations.

If the pedal is pressed down with the foot, all the dampers are raised from the strings. When a key is struck its tone will continue to sing as long as the foot presses down the pedal (providing the string vibrates that long), no matter whether the finger remains upon the key struck or not.

Hardly anyone can tell solely by hearing, whether the following chord is sustained by the fingers, which remain upon the keys, as in Example I.; or by the use of the pedal (the fingers having been withdrawn), as in Example II.

Example I.

Example II.

This shows that when the foot presses down the pedal, raising the dampers from the strings, it is immaterial whether the finger is lifted after having struck the key, or remains upon the key. The pedal is therefore the means of indefinitely prolonging any short note, if so desired. It is necessary for a finger to remain upon the key only when a tone is to continue singing after the pedal has been released.



The Singing of Notes after the Pedal has been Released.

In Example III. the pedal sustains all the notes of the accompaniment—E and G—up to the third measure, when it is released; the finger must therefore remain upon the key C, the melody note (whole note), so that it may continue to sing while the chords of the accompaniment are being played in the third or fourth measure; or the passage may be played as indicated in Example IV., sustaining the notes of the accompaniment with the fingers, using no pedal.

Example III.

Example IV.

Whether one holds down the keys of the whole notes—E and G—of the accompaniment in Example IV. their full time value (until the third measure), or only during the time value of a quarter note, as shown in Example III., using the pedal, the effect is the same. The only key upon which the finger must remain is the melody note C, which is to continue to sing beyond the use of the pedal. This being the case, the pedal enables the player to make a "singing rest" (see Section V., page 17, Singing Rest), which either permits the withdrawing of the fingers, or sets them at liberty for other work. The great advantage to be gained by the skillful use of the "singing rest" is that it enables the fingers to do double and triple work.

The "singing rest" is, then, the chief feature in which the modern piano literature differs from the old; for most of the noticeable piano effects demanded by the piano compositions of the present time imperatively require the artistic use of the pedal.

As no string can vibrate when the damper is upon it, it follows that, in respect to volume of tone, the piano is at its best when the damper is removed from the strings, so as to permit them to vibrate. This is a surface fact known to the veriest tyro.

Unfortunately, that is all generally known about it, and as a result we have the common habit of using the pedal as if it were the swell pedal of an organ, in violation of good taste and ignorant defiance of all harmonic laws.

Anyone can put his foot down upon the pedal and make the strings sing (vibrate); it is to stop their singing at the proper time, so as to avoid the blurring of harmonies foreign to each other, that knowledge and careful practice are needed.






Pedal Notations.

Many characters have been employed to indicate the use of the pedal, that is, to show where it is to be pressed down with the foot (lifting the dampers from the strings) and where it is again to be released (permitting the dampers to fall on the strings).

Of the many characters, the following are the most used:

Red. to lift the dampers from the strings.

* to check the vibration with the damper,

Or  to raise the dampers from the strings as long as the line continues.

As none of these are, however, as explicit as notes and rests in indicating the use of the pedal, since the time-value of notes and rests can not be misunderstood, I shall chiefly make use of notes and rests in this work, though using also the familiar *Red.* and *.

Example showing various pedal notations.



Pedal Notations. N° I.

N° II. *Red.*

*

Red.

*

Red.

*

Red.

N° III.

N° IV.

The pedal notation No. I. shows in measure one a whole note, hence the foot presses down the pedal, raising the dampers from the strings during the entire measure; while measure two has a half rest and a half note, hence the pedal is released on the first two quarters and pressed down for the third and fourth quarters. Measure three has a half and a quarter rest and a quarter note, demanding that the pedal be released for the first three quarters, and used for the fourth quarter; measure four has a quarter rest and a dotted half note, signifying that the pedal is released on the first quarter, and employed for the second, third and fourth quarters.

Notations II., III. and IV., unless engraved very carefully, will always be confusing to the student who does not possess the necessary knowledge of harmony to use the pedal correctly. Ninety-nine pieces out of every hundred published, not excepting the best European editions, contain careless pedal notations.

It is taken for granted that persons who study this pedal school are familiar with the rudiments of music, which I omit.



Pedal Exercises for the Foot alone.



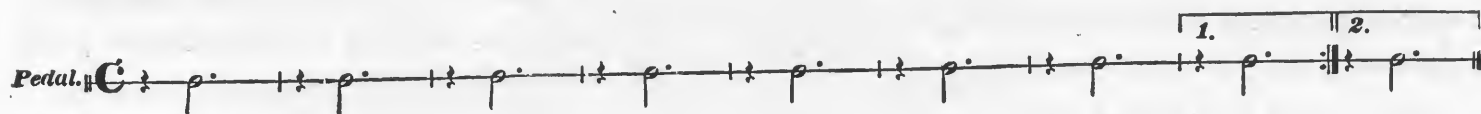
Place the heel of the foot on the floor and let the toe of the foot rest on the pedal, without, however, pressing it down. When the pedal is to be used, press it down with the toe of the foot; in releasing the pedal, carefully avoid lifting the tip of the foot from the pedal, as a neglect to heed this rule will necessitate a replacing of the toe—a course that creates noise (clicking). Thus used, the action of the foot proceeds from the ankle, which is not unlike the action of the wrist in striking octaves. This is the only method which enables one to use and release the pedal with rapidity. Many

KUNKEL'S PEDAL METHOD.

of our best pianists mar their otherwise beautiful playing by failing to keep the toe of the foot always in contact with the pedal. The improper use of the pedal is noticeable on nearly every piano by scratches made by the toe of the shoe on the wood work.

In the following pedal exercises press down the pedal, giving it the time value represented by the notes the same as if a single note were repeated and struck on the key with the finger. Remember, in these pedal exercises, no note is to be played upon the piano keyboard. As in rudimental piano playing, count aloud in practicing these studies.

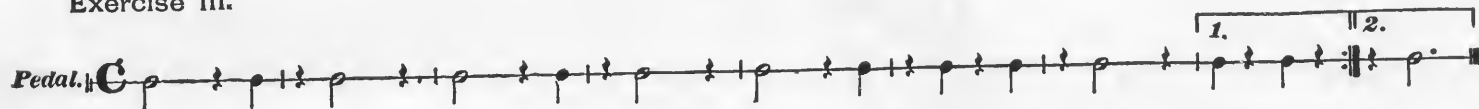
Exercise I.



Exercise II.



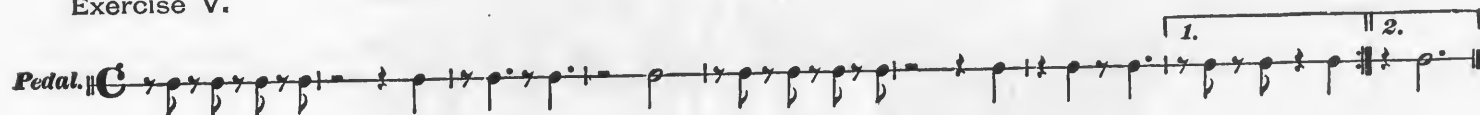
Exercise III.



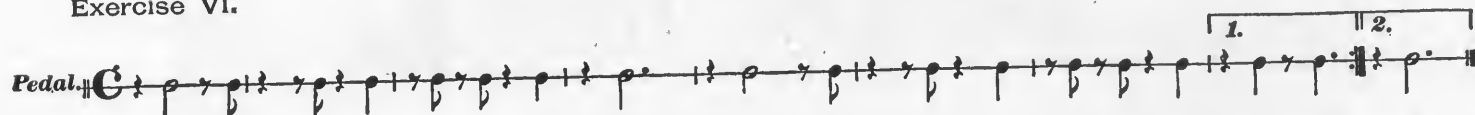
Exercise IV.



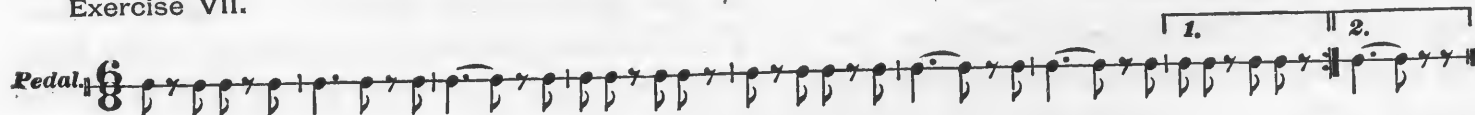
Exercise V.

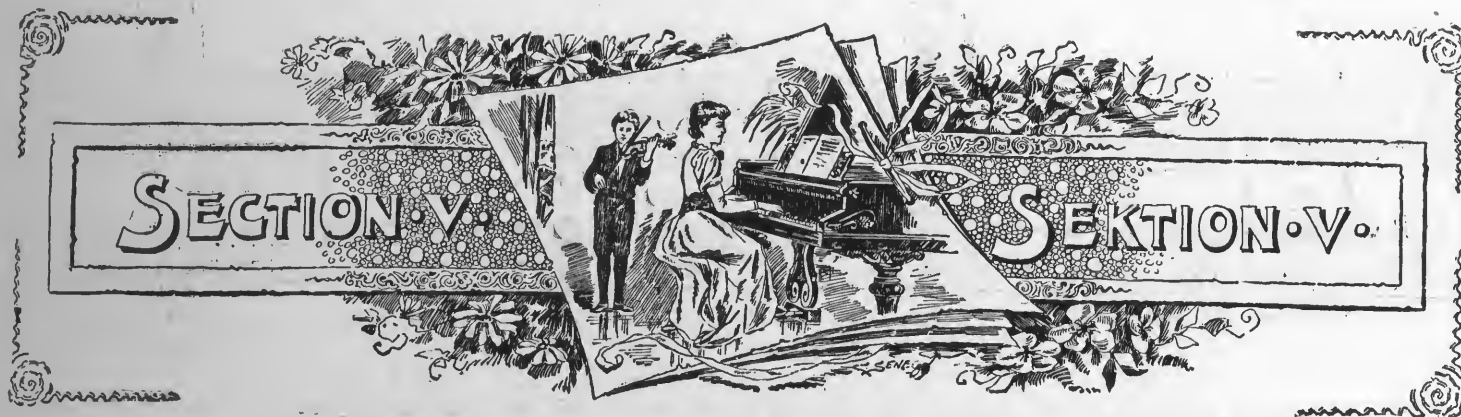


Exercise VI.



Exercise VII.





Singing Rests.

In commencing the studies for the foot and hands together, let us briefly examine the advantages a pianist gains by the sustaining of a note or chord with the pedal, while the hand rests or moves to a distant position.

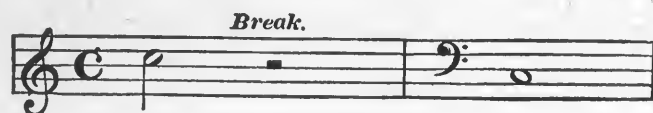
The time allowed to the hands by the pedal to move to a distant position, or to rest while the pedal sustains the notes, I will term a "singing rest." This "singing rest" afforded by the pedal is used to connect, legato, notes at such a distance from each other that they cannot be spanned by the hand, or to afford a rest to the hand in cases where its retention on large, extended chords would tire it.

Example I. represents notes which can not be spanned by the hand, producing the effect (if played without the pedal) as shown in Example II., and discovering a break (pause) of a half rest in passing from the C in the treble to the C in the bass.

Example I.

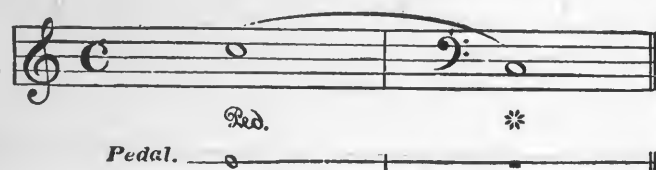


Example II.



The same notes connected perfectly legato, with the aid of the pedal.

Example III.



Example IV. shows chords which would tire the hands if sustained by the fingers. In Example V. the pedal sustains the chord, allowing the hand to rest. In the case of small hands, a great relief.

Example IV.



Example V.



The bridging of the break (pause), as shown in Example III, or the resting of the hands as illustrated in Example V., creates the "singing rest."

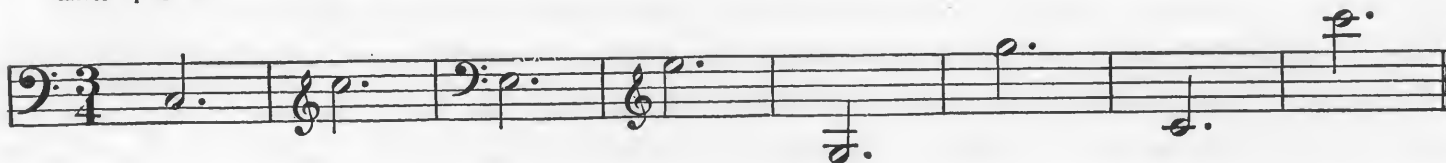
From the above it is evident that the pedal is the only means of resting the hands in extended chords; or of establishing a perfect legato between distant notes.



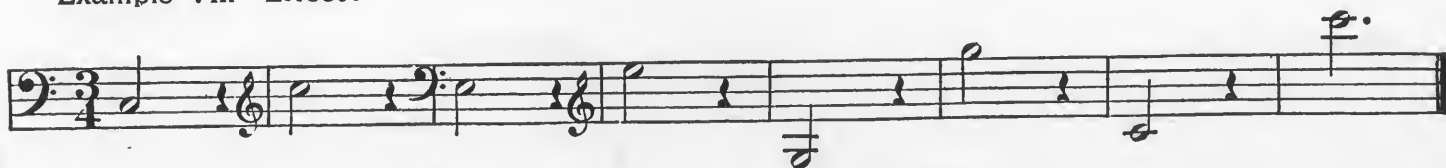
Connecting a Series of distant Notes, Legato, with the Pedal.

Play the following strain without pedal, and it will be observed that the hand, passing from one note to another, causes the note to make a pause (break) of one quarter.

Example VI.



Example VII. Effect:



Now play the following Example for the pedal, and it will be seen that the pedal also loses this value of time (one quarter) between releasing and using it again.

Example VIII.



Example IX. Effect:



Now it is obvious, as shown in Examples VII. and IX., that if the finger be withdrawn from the note and the pedal be released, both at the same instant, the note will cease to sing. To avoid this, the withdrawing of these two factors (pedal and finger) must be so timed that the one or the other always sustains the note.

To accomplish this, strike first with the finger, and then use the pedal; as soon as the pedal has been pressed down, the finger in turn is released from the key to strike the next note; at the very instant the next note is struck, the pedal is released, and so on.

Correct mode of pedaling, Example VI., avoiding the cessation of the tones in passing from one note to another.

Example X.

Example X shows a musical sequence in 3/4 time. The main staff contains a series of notes: a dotted half note, followed by a half note, a quarter note, a dotted half note, a half note, a quarter note, a dotted half note, a half note, and a quarter note. Below the main staff is a pedal line labeled "Pedal." which consists of a series of vertical strokes (pedal points) corresponding to the notes above, indicating when the pedal should be pressed and released.

In the same manner that distant notes may be played perfectly legato (connected) by the artistic use of the pedal, one can also connect, legato, entire chords that could not be thus connected by means of the fingers alone.

Example XI.

Example XI shows a musical sequence in 3/4 time. The main staff contains a series of chords, each marked with a fingering (1, 2, 5). Below the main staff is a pedal line labeled "Pedal." which consists of a series of vertical strokes (pedal points) corresponding to the chords above, indicating when the pedal should be pressed and released. The pedal line is marked with "Red." and asterisks to indicate the timing of the pedal.

Observe the effect of Example XI. (the running into each other of chords), if the pedal is used faultily with the striking of each chord.

Example XII.

Example XII shows a musical sequence in 3/4 time. The main staff contains a series of chords, each marked with a fingering (1, 2, 5). Below the main staff is a pedal line labeled "Pedal." which consists of a series of vertical strokes (pedal points) corresponding to the chords above, indicating when the pedal should be pressed and released. The pedal line is marked with "Red." and asterisks to indicate the timing of the pedal.

Use the pedal in Example XIII. your own way, and try to produce a legato without blurring or detaching the chords. Then play the passage as noted with artistic pedaling and observe the effect.

Example XIII.

Grave. (Very Slow.)

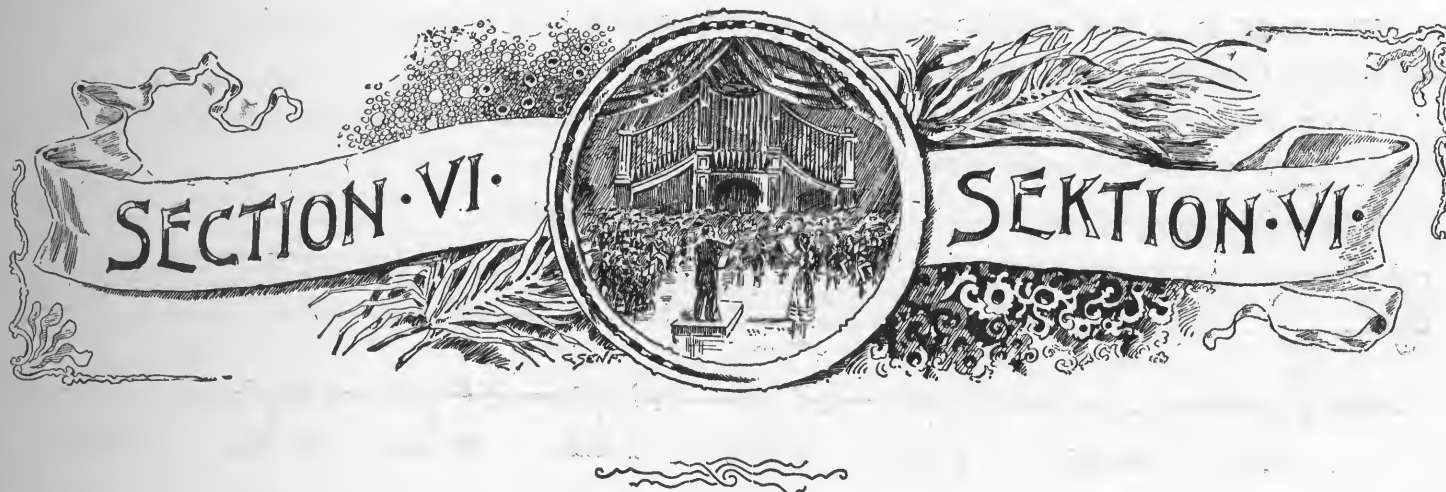
Beethoven.

The musical score for Example XIII is a piano piece by Beethoven, marked 'Grave. (Very Slow.)'. It is in G major and 3/4 time. The score consists of a treble and a bass staff. The treble staff contains a melodic line with a 'decres.' (decrescendo) marking. The bass staff contains a harmonic accompaniment with a 'ten.' (tension) marking. A 'Pedal.' line is shown below the bass staff, indicating the timing of the pedal. The score includes dynamic markings 'fz' (forzando) and 'pp' (pianissimo).

The pedal illustrations, Examples X., XI. and XIII., lead us to formulate that the rule of the greatest practical importance, the essence of artistic pedaling, is after pedaling (the pedal alternating with the striking of the notes), so that no break may be noticeable from note to note, or chord to chord. Hence, if a series of notes or chords, distant from each other, are to be connected legato, and this can only be done by the use of the pedal, the pedal must always be pressed down after the note or chord has been struck, otherwise there will be breaks between the notes or chords, or the harmonies will be blurred.

Having now explained the scientific principles of artistic pedaling, which are the basis of all pedal effects and good pedaling, we will at once proceed to put them into practice, explaining, from study to study, in detail, in a practical manner the demands made upon the pedal by the great composers.





Pedal Exercises in connection with the Hand.

Exercises showing how the effect of whole notes can be produced through the artistic use of the pedal, even though the fingers be withdrawn from the key the value of a quarter note, a half note, or three quarters.

Playing the C major scale perfectly legato with the second finger, although the finger be withdrawn from the key the value of a quarter note, a half note, or three quarter notes.

EXERCISE I.

Strike the first note C and sustain it the value of three quarters, as noted (no longer), then lift the finger from the key on the fourth quarter, making ready to strike the next note.

The foot presses down the pedal on the third quarter, and holds it down during the value of a half note. It is released at the beginning of the next measure as demanded by a half rest, simultaneously with the striking of the next note D, thereby connecting the notes C and D perfectly legato, as if they were written whole notes, notwithstanding the fact that a quarter rest separates them.

Dotted half notes converted by the aid of the pedal into whole notes.

EXERCISE II.

Making a rest of two quarters between each note struck by the finger, and still producing the effect of whole notes.

The pedal is in this exercise employed on the second, third and fourth quarters of the measure, and always released on the first quarter of the measure.

The use of the pedal on the second quarter is here necessary, as the note is sustained by the finger the value of a half note only.

Half notes converted by the aid of the pedal into whole notes.

Two staves of music in C major, 4/4 time. The first staff contains eight measures of half notes: C4, D4, E4, F4, G4, A4, B4, and C5. A '2' is written below the first note of each measure. Below the staff is a pedal line labeled 'Pedal.' at the beginning. It shows the pedal being engaged (marked with an asterisk) on the second, third, and fourth quarters of each measure and released (marked with 'Ped.') on the first quarter of each measure.

EXERCISE III.

Quarter notes producing the effect of whole notes in connection with the use of the pedal, notwithstanding the finger is lifted from the key at the second quarter.

The pedal must be employed at the second half of the first quarter of each measure, as the finger is lifted from the key on the second quarter, the pedal being kept down the value of seven eighths, viz.: an eighth and a dotted half note tied.

Quarter notes converted by the aid of the pedal into whole notes.

Two staves of music in C major, 4/4 time. The first staff contains eight measures of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. A '2' is written below the first note of each measure. Below the staff is a pedal line labeled 'Pedal.' at the beginning. It shows the pedal being engaged (marked with an asterisk) at the midpoint of the first quarter of each measure and held for the remainder of the measure (marked with 'Ped.') until the next measure begins.

Before proceeding further the student will continue to practice the foregoing three exercises until the use of the pedal, as noted, no longer offers any difficulty in connecting the notes legato, no matter whether the exercises are played in slow or fast time.

OUR SWEET-VOICED WOMEN.

A reporter of the New York *Sun*, who has visited many teachers of voice-culture, finds that the sweet, low voice,—that "excellent thing in woman"—though indigenous to some climes and peculiar to some nationalities, is also the product of culture and the result of refinement and may be acquired by diligent and careful practice of certain exercises. Voices of illiterate, ignorant and low-bred people are habitually extremely loud and coarse, while the speech of the really cultured lady, be she in drawing-room, shop, or car, is invariably soft and low, though it may, and often does, lack the charm of inherent melody. Hence it follows that low voices are quite as much the result of education, culture, breeding, and association as the accident of birth or the effect of climate. One distinguished teacher of voice-culture says:

"Girls can be taught to talk right just as they can be taught to dance, to walk, to sing or to eat as they should, and parents are beginning to understand this and to remove voice-culture from the list of accomplishments and catalogue it among the necessary branches of a liberal and practical education. As in vocalization the constant practice of various exercises gives strength and flexibility and volume to the voice, which are manifest in the simplest little ballad as well as the most complicated aria, so the exercises of articulation give to the voice, in common conversation as well as in dramatic recitation, a melody of cadence and a harmony of enunciation. In singing, a constant effort is made to produce melody of tone, and no false notes are allowed to mar the symphony of sound; but in speaking, far too many people do not exercise sufficient caution, and they allow their emotions to produce harsh, unpleasant, discordant sounds in their conversation. Constant, indeed, must be the effort of one who would soften a harsh voice and bring melody out of dissonance.

"Again a person's associates affect the tone of the voice in speech to a greater extent than is generally considered. In a household where loud, boisterous speech prevails, one is liable, unconsciously, to imitate it, just as in a household where pretty graces and courtesies of manner are neglected, one sometimes becomes strangely forgetful of them after a little. This is particularly true of children, so far as tone of voice is concerned. Mothers make a more serious mistake than they realize in scolding children in a loud, harsh tone; for obedience, when once learned, is yielded quite as readily to a whisper as to a shout. This is easily illustrated in a school by concert-exercise among a large number of pupils. If a question is asked in a loud, harsh tone, the answering voices strike the keynote of the questioner's voice, and are equally harsh. If suddenly, the teacher's voice softens almost to a whisper, the answers come in the same low tone by the entire class.

"People are inclined to read in one tone and talk in another, which is disastrous to a cultured voice. There are people who have been endowed with a melody of utterance and a harmony of vocalization to whose speech it is a delight to listen; and there are women constantly surrounded by gentle and refining influences, never coming in contact with harsh or discordant sounds, whose speech is as soft as velvet and smooth as silver; but there are likewise women who may, however humble their circumstances or impoverished their resources, acquire this sure stamp and seal of culture by the constant practice of self-control and self-restraint in speaking. So you see voice culture is, in an indirect way, a wholesome moral agent.

"The girl who has been taught how to control, modulate, and soften her voice will unconsciously express her thoughts and emotions in clear, pure, correct tones. The beauty of the much-admired English voice consists in its undulation rather than in its melody, and few voices are naturally so hard and stentorian that they may not become pleasant to the ear by an undulation and variety of expression. Charles Kean, the actor, had a peculiarly rasping, disagreeable voice, but so exquisite was his modulation and so varied its intensity of tone that it possessed a greater fascination than simple melody of utterance could inspire. There is no reason why the American voice should not be most delightful and euphonious, only that too little attention is paid to the subject. Parents shout at children and children shout at each other, until vocal cords are strained and unduly distended, while certain tones lack development from want of exercise. The peculiar call of the newsboys of New York is sometimes beautiful in its clear purity and resonance, but their voices have no other sweet notes, for their development is only in one tone or set of tones. A pleasant, easy exercise that tends toward modulation and equal development of voice consists in counting in different tones, beginning at a whisper and gradually increasing in degree until the greatest volume is reached, and then gradually softening the sound to a whisper again. For a person of receptive faculties three or five lessons of a

competent and thorough teacher suffice to enable them to understand the simple principles of modulation of voice; the practice of them is the work of a lifetime.

PIANO PLAYING AND MUSCULAR STRENGTH.

"It is highly desirable," says an exchange, "that he who strives to attain the highest excellence as a performer on the pianoforte should have well-developed muscles, a sound nervous system, and, in fact, be in as good general health as possible. It might be thought that practice on the pianoforte in itself would bring about the necessary increase in muscular power and endurance. This, however, is not altogether the case, as, though undoubtedly playing does in some cases develop muscles by constant use, in other cases it has a distinctly deteriorative effect owing to the muscles being kept cramped and unused. The chief muscles actually used are those of the hand, the forearm, neck, small of the back, and the shoulders. The latter only come into play in striking heavy chords for which the hands and the arms are considerably raised from the keys; in light playing the work is chiefly done from the wrists, and, of course, the forearm muscles, which raise and lower the fingers.

"It is not so much that greater strength of muscle will give greater power for the pianoforte, but rather that the fact of the muscles being in good condition will help the player to express his artistic talent without so much effort. To play for a great length of time is often very painful and distressing. The strain on the neck and the shoulders—on the trapezius and deltoid muscles, which govern the movements of the shoulders and the arms—becomes at times almost unbearable, and you cannot expect a player to lose himself in his art, and to throw all his powers and feelings into his work, when every movement of his hands is provocative of discomfort, if not actual pain. Sometimes, indeed, a great amount of playing brings on a special form of complaint known as 'pianist's cramp,' which may so affect the muscles and the nerves that the unfortunate artist thus afflicted finds his occupation gone.

"I have frequently found that though, while playing, I have experienced no trouble from my muscles being overtaxed, afterward the reaction has set in, and I have had no little exhaustion and weakness in the muscles of the shoulders and the neck, and I have also suffered from severe neuralgic pains affecting the nerve that runs from the head and conveys impulses from the brain to the deltoid muscle. Weakness in the small of the back has also been by no means uncommon."

Dr. Hans Richter, the great Viennese conductor, has resigned the conductorship of the Philharmonie Orchestra of Vienna, and expects next year, so it is reported, to resign his post as conductor at the Imperial Opera on his pension, retaining, however, his position as director of the Imperial Court Orchestra, which would bind him merely to a few nights at Court concerts, and a few days at the Court Chapel. Dr. Richter has accepted the post of conductor of the Halle concerts in Manchester, under the condition that he shall continue to conduct his annual series of concerts in London. The Halle concerts were founded and brought to a high pitch of excellence by the late Sir Charles Halle. Dr. Richter has been succeeded in Vienna by Gustav Mahler.

"While studying with Rubinstein, Josef Hofmann practiced three hours a day," writes Mary B. Mullett of the famous pianist, in the *Ladies' Home Journal*. "He believes that most students make the mistake of over-practicing. When he came to this country the first time, he was practicing an hour a day. For two years after his return to Germany, he practiced two hours a day. During the next two years, he averaged four hours daily, and after that, until he went to Rubinstein, six hours daily. This he regards as excessive.

"One's mind grows stupid and confused," Hofmann says, "and one's fingers follow the confusion of the brain. Another mistake of young pianists is that they use too much force in practicing. One should play just hard enough to keep the fingers and wrists from getting stiff. One is not aiming for artistic results as one is in concert playing. It is the fingers which need constant practice."

Half the success achieved by genius is due to hard work. The greatest minds that ever swayed the world, the greatest men that the world ever honored, have proclaimed it by word and example. It is a misfortune that many a young genius, richly endowed by nature, has not fully appreciated this truth. If he had, perhaps he would not have died unknown, unhonored and unsung.—*Carlyle Peter-silea*.

THE AUTOBIOGRAPHICAL CHARACTER OF ART.

Such is their sensuous beauty, that a random succession of pure tones tickles the duldest ear. One may fail to grasp the logic of a composition, be deaf to the enunciation of themes, the counterpoints, the imitations and the balance of periods in which the theorist delights, and yet, says *Music Trade Review*, imagine himself fond of music.

Do not say that he imagines amiss, nor call him a tone-fool too hastily. He notes the colors of the picture, if not its forms. Although it is one to him whether the composer has ideas or not, so long as there is sounding of brass and tinkling of cymbal, there are other and more arrogant critics who are little better off.

These are they who mark the skill of the performer, only, and get no enjoyment save from the execution of passages which are, or are supposed to be, difficult. For this reason, they prefer solo to ensemble numbers, and admire voices that are abnormally low, or abnormally high. A performance by an organist upon the pedals, by a pianist with the left hand, or by a violinist upon the G string, delights them. Virtuosi, thus regarded, become a higher species of jugglers or freaks, to be judged according to their rarity or dexterity alone.

The general public occupies a much higher plane. What it receives from a musical production is emotion. The melody which to the mechanician was a feat of legerdemain—to the pedant a bald syllogism, a succession of theses and anti-theses—to the ignoramus a "linked sweetness long drawn out"—reaches the popular heart as a warm, palpitating, living thing. Here, at last, we have music.

It may be but a simple street-song. It may be the *chef-d'œuvre* of a master. The difference is in degree, not in kind.

But is there yet no source of enjoyment beyond and above those enumerated? To the superficial mind, no; in the light of recent developments, yes. In composition, besides sound, form, technic and emotion, there is also history and psychology.

"A poem or code of laws," says Taine, "did not come into existence all alone. It is but a mould, like a fossil shell, an imprint like one of those shapes embossed in stone, of a creature which lived and perished. Under the shell there was an animal, behind the document a man. It is this individual with whom we must become acquainted."

Yet the customs and daily life of the composer leave deeper traces in his words than in his music. It is literature which deals in a tangible manner with externals—with dress, conversation, intrigues, aspirations, disappointments. We get a better idea of Mozart as his neighbors saw him from his letters than from his sonatas. Only a vague guess as to whether he was rich or poor, polite or rude, could be gathered from the latter.

In what, then, does the autobiographical character of art consist? Not in giving an idea of the man as he appeared, but as he was. Not in bearing record to the environment, but to the soul.

"When you consider the visible man," continues Taine, "what do you look for? The man invisible. The words which enter your ears, the gestures, the motions of his head, the clothes that he wears, acts and deeds of every kind, are expressions merely; somewhat is concealed beneath them, and that is the man himself."

It is as the interpreter of the inmost essence, that music is supreme. In the *Eroica*, there is an ocean of heavenly sound,—but this is not all. We listen to divine melodies,—but this is not all. We get a general idea of the times in which Beethoven lived—but this is not all. Behind, looms the shaggy headed giant, the brother of the Vikings, rude of bearing and gentle of heart; passionate, at times a buffoon, subject to moods of ecstasy and of blackest despair. A man of conscience, obedient to nothing save his idea of duty. The development of themes is forgotten in the human tragedy they unroll.

Turn now to Bach. The storm has become a calm, the dreamer of awful dreams, a man of simple faith. We have leaped back from Shakespeare to Chaucer.

What was Gounod? A voluptuary tainted with mysticism. Witness *Faust* and the *Messe Solennelle*. Rossini? A voluptuary, pure and simple. Call to mind his religious works in particular. Every measure of "Moses in Egypt" or of the "Stabat Mater" tells the same story.

Let us no longer be content with the husks,—the outside,—the notes and rests—but make for the creator of these. A work of art is after all but a Browning pomegranate. "Cut deep down the middle," and there lies a heart, "blood tinged of a veined humanity."

A New York piano trade reporter says that Chauncey M. Depew predicts that it will not be long before every parlor-ear on the great railroads will carry a piano for the guests, just as is the custom on the great ocean liners.

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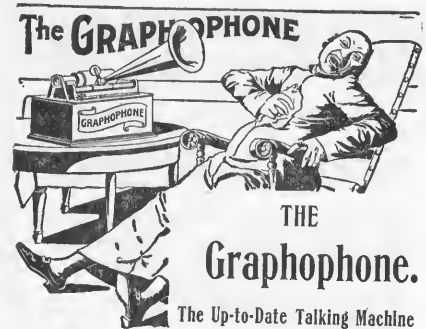
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Handel's one great passion was music. He never married. It is said that he never was in love. The only woman whom his heart even felt warm toward was his mother, and her he revered and cherished and cared for till she died. On the other hand, he was frequently the object of tender thoughts on the part of women who loved him. One young lady, a lady of fortune, is said to have died heart broken because of him. Another young lady, a lady of both birth and fortune, was equally desirous that her hand should be asked for by him. When in Italy the Archduchess Vittoria, a beautiful woman, who was also the finest singer of her day, was so madly in love with him that she followed him from Florence to Venice and "literally demanded that he should marry her," a proposition that the musician was too quick tempered even to listen to with equanimity. And in another way Handel was frequently the object of the tender regard of the gentle sex. When he went to Berlin the Electress Sophia of Brandenburg, afterward the first Queen of Prussia, took such an interest in the gifted child—he was then but 11—that she offered to take him into her service, to send him to Italy and have him educated in music there at her own expense and afterward to confer upon him some important post—an offer, however, that his father, who was still intent upon his being a lawyer, would not permit him to accept. Subsequently, when Handel went to England, Queen Anne conferred upon him a handsome pension. Later he was the object of the affectionate care of the Princess Caroline, afterward Queen Caroline, wife of George II., who gave him another handsome pension and made him music master of her family. Still later he was the object of the regard of Queen Caroline's daughter, the Princess Anne, and also of Queen Caroline's daughter-in-law, the Princess of Wales, the mother of George III. Throughout all the vicissitudes of his long career—and they were many and oftentimes distressing—Handel never for a moment was without the good will and interest of the ladies of the English court.

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Victor Thrane, the New York musical agent, has engaged Eugene Ysaye, the famous violinist, and Jean Gerardy, the cellist, for a concert tour around the world, to begin next spring. Sieveking, the famous disappearing pianist, will come to America in 1903, under Mr. Thrane's management.

Here is the result of the Art Society musical prize contest: \$150, "Prelude to Goethe's Faust," Mr. Ad. M. Færster, "Overture to Shakespeare's Richard III.," Fidelis Zitterbart, both for orchestra. \$50, "I Love Thee," song, Mr. Ad. M. Færster. \$50, Caprice, for piano, Fidelis Zitterbart. Judges, Walter Damrosch, Arthur Foote and Victor Herbert. The orchestra prize is divided.

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